

SONATE Nr. 9

Moderato quasi andante
légendaire

Op. 68 (1912 - 1913)

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in 3/4 time, marked *pp* (pianissimo). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents) for the melody. The bass line features chords and single notes, with some measures containing rests.

5

poco cresc.

mysterieuse-

p

ment murmure

pp

11

pp

Bei dieser Sonate wurden einige Druckfehler der Gesamtausgabe nach Vergleich mit dem Autograph (Staatl. Zentrales Museum der Musikkultur „M. I. Glinka“ zu Moskau) korrigiert.

Dans cette sonate quelques fautes d'impression de l'édition complète ont été corrigées après comparaison avec l'autographe (Musée d'Etat Central de Musique M. I. Glinka à Moscou).

In this Sonata several printing mistakes of the complete edition have been corrected after a comparison with the manuscript (State Central M. I. Glinka Museum of Music Culture in Moscow).

15

poco cresc.

mp

p

19

poco cresc.

mf

p

21

mp cresc.

< f

p

pp

p

24

f

pp

cresc. poco a poco

p

27

p

p

29 83

31 *cresc.*

33 *avec une langueur naissante*
f p *p < poco* *poco cresc.* *mp dim.*

38 *poco rit.*
p *poco cresc.* *mp dim.*

43 *ppp*

* So auch in der Erstausgabe. Das Autograph hat in beiden Fällen ♩^\flat . Herausgeber zieht ♩^\sharp vor, vgl. Takt 67/68 und andere Stellen.

Il en est également ainsi dans la première édition. L'autographe porte dans les deux cas ♩^\flat . L'éditeur préfère ♩^\sharp , comp. mesure 67/68 et d'autres endroits.

As in the first edition. The manuscript in both cases has ♩^\flat . The editor prefers ♩^\sharp , see bar 67/68 and others.

47

p

50

p
pp

55

pp

57

molto accel.

molto accel.

62

64

67

73

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78 *poco cresc.*

83 *pp* *poco cresc.*

Molto meno vivo
pur, limpide

86 *pp*

88 *poco cresc.*

89 *mp*

90

pp

poco cresc.

91

p

93

sombre mystérieux

pp

p perfide

avec une douceur de plus en plus caressante et empoisonnée

96

pp

p

99

cresc.

mf

102

102

105

105

pp *poco cresc.* *mp* *p*

108

108

cresc. *f*

111

111

p

115

118

Allegro

121

124

127

130

cresc.

f

133

p

pp sub.

4

Più vivo

137

141

mf

145

mp

149

p

f

Allegro molto

153

cresc.

dim.

156

p

f

159

p

pp

162

pp

f

165

168 accel. poco a poco

171

174

ritard.

177

Alla marcia (♩ = ♩)

179

f pesante

181

183

Più vivo

185

accel.

[illegible][illegible]

198

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201 Più vivo

Measures 201-202. The tempo is marked *Più vivo*. The music is in 4/4 time. Measure 201 features a forte (*f*) dynamic. The right hand has a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with triplets and slurs. Measure 202 continues the melodic development in the right hand with more triplets and slurs, and a similar accompaniment in the left hand.

203

Measures 203-204. The right hand continues with a melodic line featuring triplets and slurs. The left hand maintains a rhythmic accompaniment with triplets and slurs. The key signature changes to one sharp (F#) at the end of measure 204.

205 Presto

Measures 205-206. The tempo is marked *Presto*. The music is in 4/4 time. Measure 205 features a forte (*f*) dynamic. The right hand has a melodic line with triplets and slurs. The left hand has a rhythmic accompaniment with triplets and slurs. A dynamic marking *dim. poco a poco* is present in measure 205. Measure 206 continues the melodic development in the right hand with triplets and slurs, and a similar accompaniment in the left hand.

207

Measures 207-209. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs. A piano (*pp*) dynamic marking is present in measure 207. The key signature changes to one sharp (F#) at the end of measure 209.

210 Tempo I

Measures 210-212. The tempo is marked *Tempo I*. The music is in 4/4 time. Measure 210 features a piano (*p*) dynamic. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs. A piano (*pp*) dynamic marking is present in measure 211. The key signature changes to one sharp (F#) at the end of measure 212.